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SPECIAL

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PRIZE LIST FOR ADVANCED STUDIES

For the Year 1855.



Board of Trade Department of Science and Art,

MARLBOROUGH HOUSE, PALL MALL, LONDON.

SPRING INSPECTION AND EXHIBITION OF THE WORKS OF STUDENTS OF THE SCHOOLS OF ART, FOR THE YEAR 1855.

I. THE exhibition of the works of the students of the several Schools of Art, in competition with each other as a means of ascertaining the annual progress of the schools, and of stimulating the students to increased exertion, will take place in May 1855.

These works will illustrate the more advanced stages of instruction included under numbers 9, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and must be transmitted on or before 20th April 1855.*

II. The nature of the works to be submitted for inspection, in the various stages previous to stage 23, and the examples from which they are to be prepared, are defined in the paper No. 127, and each school is informed of the number of works in each stage which it will be required to send; and it is to be understood that while it is required that this number must be sent for inspection, the selection by the Head Master of the best examples executed in the school to this amount, renders it unnecessary that *more* should be forwarded.

* Those works, which indicate the elementary progress of the students, are to be sent on or before 1st November 1855, according to the paper No. 127.

III. The conditions given in paper No. 127, are to be strictly and literally adhered to, as regards size and all other respects. No work will be exhibited which does not conform to them as well as the requirements of this programme.

IV. Particular attention to the regulations as to mode of *mounting*, borders, or other accompaniments of drawings, is requested; extreme simplicity in this respect being recommended; quiet, unobtrusive tints should be selected when coloured mountings are deemed requisite: and, as a general rule in such cases, all primary or secondary tints are to be avoided.

V. In the various stages which constitute the painting course, especially in the studies consisting of arrangements of objects, such as fruit, flowers, shells, &c., although the special qualities of colour, light, and shade, general pictorial effect, and an agreeable distribution of forms, are primary considerations; still the severe and imitative treatment is not to be sacrificed: the same earnest, truthful rendering of the actual facts of the objects represented, will be looked for in these compositions, as in isolated studies; and all attempts at the acquisition of premature facility of execution should be discouraged.

VI. The masters of the various schools are requested to give their particular attention to an increased development of the studies in stage 22 (Elementary Design). [See Mr. Redgrave's Report on the Works exhibited, 1853, p. 31, Catalogue of the Works of the Schools in 1853, and those for the Works exhibited in the spring of 1854.]

VII. Original designs for manufactures are required only from those pupils who, having actually received their instruction in the schools, are supposed to carry out their designs upon the principles taught therein. The works of established designers, who may have only been casual students in the schools, and whose general practice has not as yet become sensibly influenced by the teaching of the school, are obviously not required. Neat and precise execution in all original designs should be inculcated. Designs which are obviously inferior to the designs to be found ordinarily used in manufactures, should not be transmitted, as they will be liable to be excluded from the exhibition.

VIII. The works are to be forwarded, at the time before stated, addressed to the Secretaries, at Gore House, Kensington, London, arranged under the various stages of instruction in the above list, and numbered by the Head Master according to his opinion of their merits in each stage. To each work must be attached a ticket describing—1. The name of the school from which it is sent. 2. The name and age of the student. 3. His present or prospective occupation. 4. The length of time he has studied in the school. 5. To which of the 23 stages the work belongs. 6. The signature of the Head Master, and the date. 7. Prices may also be attached to works of importance, for the convenience of purchasers. These tickets are supplied by the Department. They are to be neatly filled up. The *white* tickets placed on white paper, and the coloured tickets on paintings, &c.

IX. No student is to contribute more than one work in each stage, unless where works are required in sets, as in stage 22, &c., and also excepting stage 23; and it is desirable, when works are of equal merit, that the works of different students should as far as possible be selected.

X. No student can receive a *second* medal for a work in the same stage, except that of "Applied Designs." For instance—the student who has received a medal in stage 9 in 1854, cannot send again another work in stage 9 in 1855,—but he may send a work in any *other* advanced stage in any group in which he has not been rewarded; it therefore follows, that no work of any student, in any stage for which he has already received a medal, should be sent, except in stage 23. In this stage of instruction, the student may take medals in *three* successive years, and money prizes according to Rule XXV.

XI. A printed list (of which forms will be furnished), properly filled up, is to be forwarded with the works, and a duplicate of the same to be retained in each school. It may be accompanied by any remarks or observations which are deemed explanatory or useful.

XII. The students producing the best works, *in competition, with all the Schools*, will receive each a bronze medal and some work published by the Department. A book and honourable mention will be awarded to the best work in each stage in each local school, in those cases where a medal is not awarded.

APPLIED DESIGN.

XIII. With regard to the 23d stage, "Applied Design," the Examiners have "suggested that all manufactured articles should be accompanied by the original design; or, when that is not possible, that the Master should certify that such design has not been materially changed in the process of manufacturing, and that he is satisfied with the mode in which the design is rendered. With respect to more absolute grounds for decision, we conceive that such works only should be rewarded as may be in conformity with the principles of taste taught by the masters and by the professor in the peculiar department."

XIV. Accordingly, it has been determined that the following conditions must be observed, and that medals, with books, and certain sums of money, shall be awarded to designs produced according to the principles hereafter laid down, and for the under-mentioned classes of manufactures. Designs, or works executed in disregard of these principles and conditions, will not be eligible for reward. Prizes will be wholly or partially withheld if the works sent in in competition for them are not considered of sufficient merit to warrant their being awarded. The competitors for the prizes herein offered, must have been students in the school through which the works are sent, during the past year, must state their age, and what length of time they have been students, and *what stages of instruction they have passed through*,* and they must be prepared, if required, to submit for inspection their works in any of those earlier stages of instruction. The works sent in for competition must have been executed in the school, or, if in the manufactured state, be accompanied with the required certificate of the Head Master, to the effect that he has approved the design, and that it has not been injured in execution.

XV. Manufacturers should understand that their FABRICS cannot be received for exhibition unless the design has been made by a student of the Department, and both the design and fabric are accompanied with the Master's certificate.

XVI. The prizes for *Applied Design*, for the year 1855, together with the conditions of award, are as follows:—

* This rule was insufficiently followed in 1854, and the attention of the Masters is particularly called to the observance of it.

XVII. In Calicoes, Cambrics, Chintzes, Muslins, Mousseline de laines, and other printed garment fabrics.

For the best <i>four</i> designs for any of the above fabrics	-	-	-	A bronze medal and 6 <i>l.</i>
For the second	-	-	-	" "
For the third	-	-	-	" "

The four designs must be mounted together on one sheet, and any studies of nature accompanying them on a separate sheet with lettered references.

The following rules must be observed in the designs for the decoration of these fabrics:—

1. The ornament must be flat, not imitative but conventional, without relief, shadow, or perspective.
2. If the decoration is derived direct from natural objects, the designs must be accompanied by a sheet of imitative studies of the subjects on which they have been founded.
3. The ornament must cover the surface either by a diaper, based on some regular geometrical figure, or arise continuously out of itself by graceful flowing curves.
4. No pronounced lines should lead in the direction of breadth.
5. The effect produced by the folding of the stuff must be carefully studied.
6. The size of the pattern must be regulated by the material for which the design is intended—small, for close thick fabrics, such as ginghams, &c.; larger, for fabrics of more open textures, such as muslins, barèges, &c., largely covering the ground on *de laines*, more dispersed in cotton or linen goods.
7. The colours employed must be such as the manufacturer can produce, and the most careful attention given to arrange them according to their laws of harmonious relation.
8. The pattern must be properly studied as to the necessary repeats, and the means of production either by block or cylinder.

Silks.

XVIII. For the best set of four designs for

woven figured silk hangings	-	A bronze medal and 8 <i>l.</i>
For the second	-	" "
For the third	-	" "

The four designs must be mounted together on one sheet, and any studies from nature accompanying them on a separate sheet with lettered references.

The rules 1 to 6, as in calicoes, must be observed in the designs for silks, together with the following:—

The size of the pattern must be regulated by the strength of its contrasts either of light and dark or colour; the stronger the contrast the smaller must be the pattern. The processes of weaving must be considered both as to the power of producing the arrangement of colour adopted, and as to the enrichment of the stuff by the interchange of surface, and the laws of harmony of colour must be thoroughly observed.

Carpets.

XIX. For the best design for a carpet to be woven in one piece in the border and centre (design to be on $\frac{1}{8}$ scale)

will be awarded - - - - A bronze medal and 8*l.*

For the second	-	-	-	4 <i>l.</i>
For the best design for a carpet to be woven in breadths, the decoration to be floral	-	-	-	6 <i>l.</i>
For the second	-	-	-	3 <i>l.</i>

The following rules must be observed in the designs for the decoration of carpets :—

A carpet serves as a “ground” to relieve all objects of furniture upon it, and should be quiet and negative—without strong contrast of either form or colour. The leading forms must be so composed as to distribute the pattern over the whole floor, not pronounced either in the direction of breadth or length, all “up and down” treatments being only suitable for passages or staircases. The decorative forms must be flat, without shadow or relief, whether derived from ornament or direct from flowers or foliage. In colour the general ground should be negative, low in tone, and inclining to the tertiary hues—the leading forms of the pattern being expressed by the darker secondaries—and the primary colours or white, if used at all, only in small quantities to enhance the tertiary hues. The laws regulating the harmonies and contrasts of colour must be strictly attended to as well as the necessary conditions of manufacture. The mode of manufacture must be stated, whether Brussels, tapestry, or printed carpet.

Paper Hangings.

XX. For the best design for a paper hanging will be awarded	- - -	A bronze medal and 6 <i>l.</i>
For the second	- - -	” ” 4 <i>l.</i>
For the third	- - -	” ” 2 <i>l.</i>

The following rules must be observed in the designs for paper hangings :—

Paper-hanging should be treated as a background to display the furniture and other objects in the apartment. Its decoration must be subdued and unobtrusive, not inviting special attention by strongly pronounced contrasts either of form or colour. All the ornament employed must be strictly conventional, flat, and without relief; the forms may be purely ornamental or based upon natural objects; they should cover the surface equally, and where a geometrical basis is used, filled in with smaller forms: care must be taken so to construct these leading lines that the eye may pass continuously over the surface without break or interruption of line. The treatment of colour may consist of gradations of one hue or combinations of different hues or tints, which, however, must be in strict accordance with the laws of harmonious combinations of colour. As the colours should be regulated by the aspect of the room, and the character of the design by the nature of the apartment, whether for the drawing-room, dining-room, library, or bed-room, and also by the size of the apartment, it will be necessary that to all designs, the size and nature and proposed aspect of the apartment for which they are intended should be appended. The design should not exceed 1 ft. 9 in. wide, nor 2 ft. 7*½* in. long.

Pottery.

XXI. For the best modelled design for a centre piece for a dessert service	-	The bronze medal and 15 <i>l.</i>
For the second	- - -	” ” 7 <i>l.</i>
For the third	- - -	” ” 5 <i>l.</i>

This may be treated as having some definite use, as an epergne, a fruit basket, candelabrum, &c., and should also display ornamental art in a combination of graceful forms with ornament, in porcelain, majolica, or parian.

The following rules must be observed :—

The best form for use and capacity must have the first attention of the designer, and then the most graceful treatment of that form. All projecting parts must have careful consideration to render them as little liable to injury as is consistent with their purpose, and all relief ornament so treated that it is as little injured by the glaze as possible.

Metal Work.—Jewellery.

XXII. Prizes will be awarded for the best modelled design for any useful article of ornamental metal work, either in iron, bronze, plated metal, silver, or gold, produced either by casting and chasing, by hammering, by dies, or by repoussé work and chasing, or in metal combined with inlaying or enamelling.

For the best design	-	-	-	A bronze medal and 10 <i>l.</i>
For the second	-	-	-	" " 6 <i>l.</i>
For the third	-	-	-	" " 4 <i>l.</i>

The following rules must be observed in competing for these prizes :—

Whatever article is chosen as the subject of the design must first be carefully constructed and its form thoroughly adapted to use, being studied for elegance and beauty of line, as well as for capacity, strength, mobility, &c. The structure of the design must be shown, in outline or otherwise, in this stage, without decoration. In ornamenting this construction, care must be taken to keep the decoration subordinate, and to preserve the general form, by low relief or otherwise ; the ornament must be so arranged as by its lines to enhance the symmetry of the original form and assist its constructive strength. If arabesques or figures in the round are used, they must arise out of the ornamental and constructive forms, and not be merely applied. Variety may be obtained by parcel gilding, burnishing, tooling, inlaying, or enameling ; but it must ever be remembered that repose is required to give value to ornament which in itself is secondary and not principal. Where parcel gilding or enamels form part of the design they should be shown by separate drawings.

Wall Decoration.

XXIII. For the best executed design for a piece of decorative painting in oil or encaustic, size $29\frac{1}{2}$ in. by $21\frac{1}{2}$ in., the subject, the details, and the style of ornament are left to the taste and judgment of the competitor.

For the best design	-	-	-	A bronze medal and 6 <i>l.</i>
For the second	-	-	-	" " 4 <i>l.</i>
For the third	-	-	-	" " 2 <i>l.</i>

Manufactures, such as Lace, Linen, Damasks, Japanning, Glass, &c., not included in the preceding Divisions.

XXIV. For the best design, either drawn

or modelled	-	-	-	The bronze medal and 8 <i>l.</i>
For the second	-	-	-	" " 4 <i>l.</i>
For the third	-	-	-	" " 3 <i>l.</i>
For the fourth	-	-	-	" " 2 <i>l.</i>

The general principles already laid down for the decoration of surfaces and for construction must be observed.

XXIV. THE COPYRIGHT

Of all works is the property of the student, but the actual works to which the prizes of the Department are awarded must be preserved in the Department. The authors of them will, however, have every facility in making duplicates of them.

XXV. A student who has taken any money prize in one section of designs cannot take afterwards a prize of *lower* value in the same section; and having taken the highest prize, cannot take another of the same value in the same section, but is eligible to take a prize in a *different* section, without limit as respects the number of sections.

SPECIAL PRIZES FOR THE PARIS UNIVERSAL EXHIBITION OF 1855.

Forty prizes, of the value of 8*l.*, are to be awarded to those students who take medals in the greatest number of stages in each of the Exhibitions. Twenty prizes to be awarded in the Autumn Examination of 1854, and twenty prizes in the Spring Examination of 1855. These prizes are to enable the most deserving students to visit the Paris Universal Exhibition of 1855, and each student will be required to make a written report of his observations on the Paris Exhibition.

They will be awarded among the students of all the Schools of Art throughout the United Kingdom.

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